

DOCUMENT RESUME

ED 235 286

UD 023 137

AUTHOR Scott, J. Mark; Dawkins, Barbara R.
TITLE Teachers' Guide to Music Appreciation I and II in the Junior High School. Course Outlines.
INSTITUTION Duval County Schools, Jacksonville, Fla.
PUB DATE 82
NOTE 69p.; A publication of the Division of Instruction.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Behavioral Objectives; *Course Descriptions; Curriculum Guides; Junior High Schools; Language Arts; Music; *Music Appreciation; *Music Education; Sciences; Visual Arts

ABSTRACT

Developed for use in the junior high schools of Duval County, Jacksonville, Florida, this is a teachers' guide to music appreciation courses. Music Appreciation I examines America's musical heritage and emphasizes music's relationship to science, social studies, and language arts. The course provides study of the scientific fundamentals of sound, ethnic cultures in America, the evolution of American music, the history of American musical theater, and career opportunities in music. Music Appreciation II examines European culture and emphasizes music's relationship to the visual arts, social studies, science, and language arts. The course provides study of the basic elements of music, the major historical periods, and the development of electronic music. For each course, the following are provided: (1) a list of necessary textbooks; (2) a course outline; (3) a detailed listed of performance objectives; and (4) a key to recommended instructional materials. (CMG)

* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *

ED235286

JUNIOR HIGH SCHOOL

COURSE OUTLINES



"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

R. C. ROSA

Duval County
Public Schools

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

✓ This document has been reproduced as
received from the person or organization
originating it.
Minor changes have been made to improve
reproduction quality.

• Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.

MUSIC APPRECIATION: I & II

DUVAL COUNTY PUBLIC SCHOOLS

Jacksonville, Florida - Herb A. Sang Superintendent

UD 023 137

DUVAL COUNTY PUBLIC SCHOOLS
JACKSONVILLE, FLORIDA

HERB A. SANG, SUPERINTENDENT

SCHOOL BOARD

Wendell P. Holmes, Jr., Chairman

Jack Nooney, Vice-Chairman

James H. Corwin, M.D.

Donna F. Lucas

Dr. Samuel P. Nesbitt

Wendell C. Parker

Harry J. Wagner

DIVISION OF INSTRUCTION

Charles H. Cline, Ph.D.
Assistant Superintendent

Patricia C. Glasser, Ed.D.
General Director

1982

TEACHERS' GUIDE TO MUSIC APPRECIATION I AND II
IN THE
JUNIOR HIGH SCHOOL

Prepared by

J. Mark Scott, Highlands Junior High School
Barbara R. Dawkins, Fletcher Junior High School

Under the Direction of
STELLA M. GOURNEAU, Ed.D.
Supervisor, Music Education

Coordinated by
Judith Barrett Silas

INTRODUCTION

State Accreditor Number. . 1668
Course Code Number 3601
F.T.E. Category. 1.00
Instructional Level. Basic

Report Card Abbreviation . . Music Appre 1
Length of Course Semester
Credit 1/2 Elective Credit
Grade Level. 7, 8, 9

Prerequisites

None

Textbook(s)

Reimer, B., et al, Music Grade 7 (Morristown, New Jersey: Silver Burdett Co., 1976).

Reimer, B., et al, Music Grade 8 (Morristown, New Jersey: Silver Burdett Co., 1976).

Reimer, B., et al, Sounds, The Raw Material (Morristown, New Jersey: Silver Burdett Co., 1976).

Reimer, B., et al, Music of North American Indians (Morristown, New Jersey: Silver Burdett Co., 1976).

Reimer, B., et al, Afro-American Music and Its Roots (Morristown, New Jersey: Silver Burdett Co., 1976).

Reimer, B., et al, Spanish American Music and Its Roots (Morristown, New Jersey: Silver Burdett Co., 1976).

Reimer, B., et al, Country Music and Its Roots (Morristown, New Jersey: Silver Burdett Co., 1976).

Notes to Teachers

The outline and performance objectives for Music Appreciation I are intended as guidelines for course material. Although the units are not listed in any order of priority, teachers should cover the elements of music at the beginning of the semester since many references will be made to them throughout the other units.

The key to recommended instructional materials is designed to give teachers resources for each objective in the course. Teachers are encouraged to add other materials that would enhance the objectives including community resources such as local theater groups, professional musicians, and music business people.

MUSIC APPRECIATION I

1.0 Science of Sound

1.1 Causes/Characteristics

1.2 Sound/Sources

- 1.2.1 Stringed instruments
- 1.2.2 Wind instruments
- 1.2.3 Percussion instruments
- 1.2.4 Keyboard instruments
- 1.2.5 Voice

1.3 Sound/Music

- 1.3.1 Melody
- 1.3.2 Rhythm
- 1.3.3 Tempo
- 1.3.4 Dynamics
- 1.3.5 Harmony

2.0 Ethnic Cultures

2.1 North American Indians

- 2.1.1 Characteristics
- 2.1.2 History
- 2.1.3 Influence of other cultures

2.2 Afro-Americans

- 2.2.1 Characteristics
- 2.2.2 History
- 2.2.3 Influence of other cultures

2.3 Spanish Americans

- 2.3.1 Characteristics
- 2.3.2 History
- 2.3.3 Influence of other cultures

3.0 Music Theater

3.1 Comedy/Drama

- 3.1.1 Plot
- 3.1.2 Music
- 3.1.3 Dance
- 3.1.4 Staging
- 3.1.5 Set design
- 3.1.6 Lighting

3.1.7 Costumes

3.1.8 Make up

3.1.9 Sound

3.2 Dance

3.2.1 Ballet

3.2.2 Modern

4.0 Evolution of American Music

4.1 Colonial America

- 4.1.1 Influence of other cultures
- 4.1.2 Puritans
- 4.1.3 Musicians

4.2 Folk Music

- 4.2.1 Appalachian Mountains
- 4.2.2 Blue Grass
- 4.2.3 Songs of the pioneers
- 4.2.4 Country-Western
- 4.3 Ragtime/Jazz
- 4.3.1 Characteristics
- 4.3.2 Influence of other styles
- 4.3.3 Influence of society
- 4.3.4 Contributors

4.4 Swing

- 4.4.1 Characteristics
- 4.4.2 Influence of other styles
- 4.4.3 Influence of society
- 4.4.4 Contributors

4.5 Rock and Roll

- 4.5.1 Characteristics
- 4.5.2 Influence of other styles
- 4.5.3 Influence of society
- 4.5.4 Contributors

4.6 Music of the Sixties

- 4.6.1 Characteristics
- 4.6.2 Influence of other styles

MUSIC APPRECIATION I

- 4.6.3 Influence of society
- 4.6.4 Contributors
- 4.7 Music of the Seventies/Eighties
 - 4.7.1 Characteristics
 - 4.7.2 Influence of other styles
 - 4.7.3 Influence of society
 - 4.7.4 Contributors

5.0 Careers in Music

- 5.1 Performance
 - 5.1.1 Vocal
 - 5.1.2 Instrumental
- 5.2 Music Education
 - 5.2.1 Schools K-12
 - 5.2.2 College/University
 - 5.2.3 Private studio
 - 5.2.4 Therapist
 - 5.2.5 Librarian
 - 5.2.6 Musicologist
- 5.3 Church Music
 - 5.3.1 Vocal
 - 5.3.2 Instrumental
- 5.4 Conducting
 - 5.4.1 Vocal
 - 5.4.2 Instrumental
- 5.5 Composing/Arranging
 - 5.5.1 Vocal
 - 5.5.2 Instrumental
- 5.6 Business/Technology
 - 5.6.1 Retailer
 - 5.6.2 Sound engineer
 - 5.6.3 Instrumental manufacturing/repair
 - 5.6.4 Recording production

PERFORMANCE OBJECTIVES
MUSIC APPRECIATION I

An examination of America's musical heritage is the basis for the Music Appreciation I curriculum. Correlation of music with the areas of science, social studies, and language arts is emphasized. The course provides study of the scientific fundamentals of sound, ethnic cultures in America, the evolution of American music, the history of American musical theater, and career opportunities in music. A variety of teaching methods through the use of several textbooks, audiovisual aids, and class projects contributes to the successful completion of this course. Student mastery of the performance objectives will be based on teacher judgment.

Performance Objectives

1.0 Science of Sound

- 1.1 Given aural and visual examples, the student will identify the causes and characteristics of sound.
- 1.2 Given aural and visual examples, the student will identify the causes and characteristics of the sound emitted by the following:
 - (1) stringed instruments;
 - (2) wind instruments;
 - (3) percussion instruments;
 - (4) keyboard instruments; and
 - (5) voice.
- 1.3 Given aural and visual examples, the student will identify how music is created by combining sound with the following concepts:
 - (1) melody;
 - (2) rhythm;
 - (3) tempo;

- (4) dynamics; and
- (5) harmony.

2.0 Ethnic Cultures

- 2.1 Given aural and visual examples, the students will demonstrate their knowledge of North American Indian cultures by identifying the following concepts:
 - (1) characteristics of the culture;
 - (2) history of the culture; and
 - (3) influence of other cultures on the North American Indians.
- 2.2 Given aural and visual examples, the students will demonstrate their knowledge of Afro-American culture by identifying the following concepts:
 - (1) characteristics of the culture;
 - (2) history of the culture; and
 - (3) influence of other cultures on the Afro-Americans.
- 2.3 Given aural and visual examples, the students will demonstrate their knowledge of Spanish-American culture by identifying the following concepts:
 - (1) characteristics of the culture;
 - (2) history of the culture; and
 - (3) influence of other cultures on the Spanish Americans.

3.0 Music Theater

- 3.1 Given aural and visual examples, the student will identify the components of musical comedy/drama to include:
 - (1) plot;
 - (2) music;

- (3) dance;
- (4) staging;
- (5) set design;
- (6) lighting;
- (7) costumes;
- (8) make up; and
- (9) sound.

3.2 Given aural and visual examples, the students will identify the components of music theater as they relate to the following dance forms:

- (1) ballet; and
- (2) modern dance.

4.0 Evolution of American Music

4.1 Given aural and visual examples, the student will demonstrate knowledge of music in Colonial America by identifying:

- (1) the influence of other cultures on Colonial music;
- (2) the influence of the Puritans; and
- (3) significant musicians of Colonial America.

4.2 Given aural and visual examples, the student will trace the origins of American folk music through the following:

- (1) Appalachian Mountain songs;
- (2) Blue Grass;
- (3) songs of the pioneers; and
- (4) country-western music.

- 4.3 Given aural and visual examples of the music, the student will trace the origins of ragtime and jazz by identifying:
- (1) the characteristics;
 - (2) the influence of other musical styles;
 - (3) the influence of social conditions; and
 - (4) major contributors to its development.
- 4.4 Given aural and visual examples, the students will trace the origins of swing by identifying:
- (1) its characteristics;
 - (2) the influence of other musical styles;
 - (3) the influence of social conditions; and
 - (4) major contributors to the development of the music.
- 4.5 Given aural and visual examples, the students will trace the origins and development of rock and roll by identifying:
- (1) its characteristics;
 - (2) the influence of other musical styles;
 - (3) the influence of social conditions; and
 - (4) major contributors to the development of this type of music.
- 4.6 Given aural and visual examples, the students will trace the origins and development of rock, soul, and folk-rock by identifying:
- (1) its characteristics;
 - (2) the influence of other musical styles;
 - (3) the influence of social conditions; and
 - (4) major contributors to the development of the music.

- 7.3 Given aural and visual examples, the students will demonstrate their knowledge of major composers of the Twentieth century, including:

- (1) Bartok;
- (2) Schoenberg; and
- (3) Stravinsky.

- 7.4 Given aural and visual examples, the students will demonstrate their knowledge of musical style of the Twentieth century.

8.0 Electronic Music

- 8.1 Given aural and visual examples, the students will demonstrate their knowledge of the components and characteristics of electronic music, to include:

- (1) environmental sounds;
- (2) musique concrete; and
- (3) the tape recorder.

- 8.2 Given aural and visual examples, the students will identify the major contributors to the development of electronic music, including:

- (1) Varese;
- (2) Cage; and
- (3) Moog.

- 5.4 Given aural and visual examples, the student will demonstrate knowledge of career opportunities in the following areas of conducting:
- (1) vocal; and
 - (2) instrumental.
- 5.5 Given aural and visual examples, the student will demonstrate knowledge of career opportunities in the following areas of composing/arranging:
- (1) vocal; and
 - (2) instrumental.
- 5.6 Given aural and visual examples, the student will demonstrate knowledge of career opportunities in the following professions:
- (1) retailer;
 - (2) sound engineer;
 - (3) instrumental manufacturing and repair; and
 - (4) recording production.

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS
MUSIC APPRECIATION I

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
1.0	SCIENCE OF SOUND		
1.1	Causes/ Characteristics	Bennett Reimer, et al, <u>Sounds, The Raw Material</u> (Morristown, New Jersey: Silver Burdett Co., 1976), pp. 1-23.	Mary Marsh, et al, <u>Sources of Musical Sound</u> (New York, N. Y.: Macmillan Publishing Co. Inc., 1975), pp. 1-9.
1.2	Sound Sources	Reimer, <u>Sounds</u> , pp. 24-28.	*Charles Leonhard, et al, <u>Discovering Music Together 7</u> (Chicago, Illinois: Follett Publishing Co., 1967), pp. 62-71. Marsh, et al, pp. 10-30. <u>String Sounds</u> Educational Media Center (film). <u>Percussion Sounds</u> Educational Media Center (film). <u>Wind Sounds</u> Educational Media Center (film).
1.3	Sound/Music	Bennett Reimer, et al, <u>Music Grade 7</u> (Morristown, New Jersey: Silver Burdett Co., 1975), pp. 46-95	*Charles Hoffer and Donald Anderson, <u>Performing Music with Understanding</u> (Belmont, California: Wadsworth Publishing Co. Inc., 1970), pp. 25-47.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
1.3	Sound/Music (continued)	Bennett Reimer, et al, <u>Music Grade 8</u> (Morristown, New Jersey: Silver Burdett Co., 1975), pp. 61-85.	Mary Marsh, et al, <u>The Materials of Music</u> (New York, N. Y.: Macmillan Publishing Co. Inc., 1975), pp. 1-28.
2.0	ETHNIC CULTURES		
2.1	American Indians	Bennett Reimer, et al, <u>Music of North American Indians</u> (Morristown, New Jersey: Silver Burdett Co., 1976), pp. 1-31.	Mary Marsh, et al, <u>Music U.S.A.</u> (New York, N. Y.: Macmillan Publishing Co. Inc., 1975), pp. 28-29. <u>Discovering American Indian Music</u> Educational Media Center (film).
2.2	Afro/Americans	Bennett Reimer, et al, <u>Afro American Music and Its Roots</u> (Morristown, New Jersey: Silver Burdett Co., 1976), pp. 1-31.	Marsh, <u>Music U.S.A.</u> , pp. 45-57. Gladys Carter, et al, <u>An Audio Visual History of American Folk Music</u> (Pleasantville, New York: Educational Audio Visual Inc., 1975), Part 3 (filmstrip). Mary Marsh, et al, <u>Afro-American Music</u> (New York, N. Y.: Macmillan Publishing Co. Inc., 1975), pp. 1-64. <u>Afro-American Music Its Heritage</u> Educational Media Center (film).

(MA-1) 12

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
2.3	Spanish Americans	Bennett Reimer, et al, <u>Spanish American Music and Its Roots</u> (Morristown, New Jersey: Silver Burdett Co., 1976), pp. 1-32.	Marsh, <u>Music U.S.A.</u> , pp. 41-43.
3.0	MUSIC THEATER		
3.1	Musical Comedy/Drama		*Raymond Sader and Elizabeth Newitt, <u>American Musical Theater</u> (Pleasantville, N. Y.: Educational Audio Visual Inc., 1969), Parts 1-4 (filmstrip). *Frederic Swift, <u>Our World of Music</u>, Book 4 (Long Island, N. Y.: Belwin Inc., 1976), pp. 51-53. <u>Westside Story</u>, Hayden Burns Public Library (film). *A. Wilson, <u>Design for Understanding Music</u> (Summey Richard Co., 1966), pp. 393-406. *David Ewen, <u>Complete Book of the American Musical Theater</u> (New York, N. Y.: Holt, Rinehart and Winston, 1959).

(MA-1) 13

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
3.2	Dance		*Olga Maynard, <u>American Modern Dancers, the Pioneers</u> (Boston, Mass.: Little, Brown, and Co., 1965), pp. 3-11.
(1)	Ballet		*William Fleming and Abraham Veinus, <u>Understanding Music, Style, Structure and History</u> (New York, N. Y.: Holt, Rinehart and Winston, 1958), pp. 166-178.
(2)	Modern		*Olga Maynard, <u>American Modern Dancers, the Pioneers</u> (Boston, Mass.: Little, Brown, and Co., 1965), pp. 31-41. *William Fleming and Abraham Veinus, <u>Understanding Music, Style, Structure and History</u> (New York, N. Y.: Holt, Rinehart and Winston, 1958), pp. 166-178.

(MA-I) 14

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
4.0	THE EVOLUTION OF AMERICAN MUSIC		
4.1	Colonial America		Gladys Carter, et al, <u>An Audio Visual History of American Folk Music</u> , Parts 1 & 4 (filmstrip). <u>Music of Williamsburg</u> Educational Media Center (film).
4.2	Folk Music	Bennett Reimer, et al, <u>Country Music and Its Roots</u> (Morristown, New Jersey: Silver Burdett Co., 1976), pp. 1-32.	Carter, et al, <u>An Audio Visual History of American Folk Music</u> , Parts 2 & 5 (filmstrip). Marsh, <u>Music U.S.A.</u> , pp. 30-39. <u>Discovering American Folk Music</u> Educational Media Center (film). <u>Folksongs of the Western Movement 1787-1853</u> , Educational Media Center (film). <u>Folksong of the Western Settlement 1865-1900</u> Educational Media Center (film). <u>Folksongs of America's History</u> , Educational Media Center (film). <u>Discovering Country and Western Music</u> , Educational Media Center (film).

(MA-I) 15

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
4.3	Ragtime/Jazz	Reimer, et al, <u>Afro-American Music and Its Roots</u> , pp. 12-32.	Marsh, et al, <u>Music U.S.A.</u>, pp. 48-51. *Jonathan Eisen, <u>The Age of Rock</u> (New York, N. Y.: Random House Publishing Co., 1969), pp. 315-325. Gladys Carter, et al, <u>Pop Music in the Twentieth Century</u> (Pleasantville, N.Y.: Educational Audio Visual Inc., 1973), Parts 1 & 2 (filmstrip). Orrin Keepnew, <u>An Audio Visual History of Jazz</u>, (Pleasantville, N. Y.: Educational Audio Visual Inc., 1968), Parts 1 & 2 (filmstrip). Sidney Fox, <u>The Origins and Development of Jazz</u>, (Chicago, Ill.: Follett Educational Corp., 1968), pp. 1-23. *Marsh et al, <u>Afro-American Music</u>, pp. 40-58. <u>Jazz in the Concert Hall</u>, Parts 1 & 2, Educational Media Center (film).

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
4.3	Ragtime/Jazz (continued)		<u>Discovering Jazz</u>, Educational Media Center (film). <u>Satchmo and All That Jazz</u>, Educational Media Center (film). *Sidney Fox, et al, <u>The World of Popular Music: Afro-American</u>, (Chicago, Ill.: Follett Publishing Co., 1974), pp. 29-45. Hoffer and Anderson, pp. 201-223. *David Dexter, <u>The Jazz Story</u>, (Englewood Cliffs, New Jersey: Prentice Hall Publishing Co., 1964).
4.4	Swing		Carter, et al, <u>Pop Music in the Twentieth Century</u>, Part 3 (filmstrip). Keepnew, Part 3 (filmstrip). Sidney Fox, <u>The Origins and Development of Jazz</u>, pp. 15-18.
4.5	Rock and Roll		Carter, et al, <u>Pop Music in the Twentieth Century</u>, Part 4 (filmstrip).

(MA-1) 17

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
4.5	Rock and Roll (continued)		Mary Marsh, et al, <u>The Rock Story</u>, (New York, N. Y.: Macmillan Publishing Co. Inc., 1975), pp. 29-31. Fox, <u>The Origins and Development of Jazz</u>, pp. 21-22. *Eisen, pp. 42-55, 150-179. *Nik Cohan, <u>Rock From the Beginning</u>, (New York, N. Y.: Pocket Books, 1969), pp. 1-38, 114-207.
4.6	Music of the Sixties		Carter, et al, <u>Pop Music in the Twentieth Century</u>, Parts 5 & 6 (filmstrip). *Sidney Fox, <u>The World of Popular Music: Rock</u>, (Chicago, Ill.: Follett Publishing Co., 1973), pp. 1-80. Marsh, <u>The Rock Story</u>, pp. 1-43. Sonny Sharrock, <u>Soul Music</u>, (Pleasantville, N. Y.: Educational Audio Visual Inc., 1979), Parts 1 & 2. *Eisen, pp. 126-160, 244-254, 277-285. *Cohan, pp. 95-113.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
5.0	CAREERS IN MUSIC		
5.1	Performance	Reimer, <u>Music Grade 7</u> , pp. 24-37. Reimer, <u>Music Grade 8</u> , pp. 13-19.	Mary Marsh, et al, <u>Careers in Music</u> , (New York, N. Y.: Macmillan Publishing Co. Inc., 1975), pp. 7-18. <u>To Be a Performer</u> Educational Media Center (film). <u>Careers In Music, Man and His Music Series</u> (filmstrip).
5.2	Music Education	Reimer, <u>Music Grade 8</u> , pp. 32-37.	Marsh, <u>Careers In Music, Man and His Music Series</u> (filmstrip).
5.3	Church Music		<u>Careers in Music</u> (filmstrip).
5.4	Conductor	Reimer, <u>Music Grade 7</u> , pp. 24-37. Reimer, <u>Music Grade 8</u> , pp. 20-27.	Marsh, <u>Careers in Music</u> , pp. 19-20. <u>Careers in Music</u> (filmstrip). <u>To Be a Conductor</u> , Educational Media Center (film).
5.5	Composer/ Arranger	Reimer, <u>Music Grade 7</u> , pp. 16-23 Reimer, <u>Music Grade 8</u> , pp. 9-12.	<u>To Be a Composer</u> , Educational Media Center (film).
5.6	Business/ Technology		Marsh, pp. 27-30.

(MA-1) 19

INTRODUCTION

State Accreditor Number. . 1668
Course Code Number 3602
F.T.E. Category. 1.00
Instructional Level. Basic

Report Card Abbreviation . . Music Appre 2
Length of Course Semester
Credit 1/2 Elective Credit
Grade Level. 7, 8, 9

Prerequisites

None

Textbook(s)

Reimer, B., et al, Music Grade 7 (Morristown, New Jersey: Silver Burdett Co., 1976).

Reimer, B., et al, New Music: Electronic (Morristown, New Jersey: Silver Burdett Co., 1976).

Notes to Teachers

The outline and performance objectives for Music Appreciation II are intended as guidelines for course material. It is suggested that the units be used in the order given.

The key to recommended instructional materials is designed to give teachers resources for each objective in the course.

MUSIC APPRECIATION II

1.0 Music Fundamentals

1.1 Elements of Music

- 1.1.1 Rhythm
- 1.1.2 Melody
- 1.1.3 Harmony
- 1.1.4 Timbre
- 1.1.5 Form

1.2 Expressive Qualities

- 1.2.1 Dynamics
- 1.2.2 Tempo

2.0 Early/Renaissance Period

2.1 Characteristics

2.2 Social Conditions

2.3 Major Composers

- 2.3.1 Palestrina
- 2.3.2 Monteverdi

2.4 Musical Styles

- 2.4.1 Gregorian chant
- 2.4.2 Motet
- 2.4.3 Madrigal
- 2.4.4 Choral

3.0 Baroque Period

3.1 Characteristics

3.2 Social Conditions

3.3 Major Composers

- 3.3.1 J. S. Bach
- 3.3.2 George F. Handel

3.4 Musical Styles

- 3.4.1 Fugue
- 3.4.2 Oratorio

4.0 Classical Period

4.1 Characteristics

4.2 Social Conditions

4.3 Major Composers

- 4.3.1 Haydn
- 4.3.2 Mozart
- 4.3.3 Beethoven

4.4 Musical Styles

- 4.4.1 Symphony
- 4.4.2 Sonata
- 4.4.3 Concerto

5.0 Romantic Period

5.1 Characteristics

5.2 Social Conditions

5.3 Major Composers

- 5.3.1 Brahms
- 5.3.2 Chopin
- 5.3.3 Wagner
- 5.3.4 Tchaikovsky
- 5.3.5 Schubert
- 5.3.6 Schumann

5.4 Musical Styles

- 5.4.1 Art song
- 5.4.2 Piano music

6.0 Impressionistic Period

6.1 Characteristics

6.2 Social Conditions

6.3 Major Composers

- 6.3.1 Debussy
- 6.3.2 Ravel

6.4 Musical Style

7.0 Twentieth Century

7.1 Characteristics

7.2 Social Conditions

7.3 Major Composers

- 7.3.1 Bartok
- 7.3.2 Schoenberg
- 7.3.3 Stravinsky

7.4 Musical Style

MUSIC APPRECIATION II

8.0 Electronic Music

8.1 Characteristics

8.1.1 Environmental
sounds

8.1.2 Musique concrete

8.1.3 Tape recorder

8.2 Major Contributors

8.2.1 Varese

8.2.2 Cage

8.2.3 Moog

PERFORMANCE OBJECTIVES
MUSIC APPRECIATION II

An examination of European culture is the foundation for the curriculum of Music Appreciation II. This course includes a study of the basic elements of music, the major historic periods, and the development of electronic music. Emphasis has been placed on the correlation of music with visual arts, social studies, science, and language arts. A variety of teaching methods, through the use of several textbooks, audiovisual aids, and class projects, contributes to the successful completion of this course. Student mastery of the performance objectives will be based on teacher judgment.

Performance Objectives

1.0 Music Fundamentals

- 1.1 Given aural and visual examples, the students will demonstrate their knowledge of the following elements:

- (1) rhythm;
- (2) melody;
- (3) harmony;
- (4) timbre; and
- (5) form.

- 1.2 Given aural and visual examples, the students will demonstrate their knowledge of the expressive qualities in music, to include:

- (1) dynamics; and
- (2) tempo.

2.0 Early/Renaissance Period

- 2.1 Given aural and visual examples, the students will demonstrate their knowledge of the characteristics of art and music of pre-Renaissance and Renaissance periods.

- 2.2 The students will demonstrate their knowledge of social conditions of the pre-Renaissance and Renaissance periods by describing their influences on art and music.
- 2.3 Given aural and visual examples, the students will demonstrate their knowledge of the major composers of the pre-Renaissance and Renaissance periods, including:
 - (1) Palestrina; and
 - (2) Monteverdi.
- 2.4 Given aural and visual examples, the students will demonstrate their knowledge of musical styles of the pre-Renaissance and Renaissance periods, to include:
 - (1) Gregorian chant;
 - (2) motet;
 - (3) madrigal; and
 - (4) chorale.

3.0 The Baroque Period

- 3.1 Given aural and visual examples, the students will demonstrate their knowledge of the characteristics of art and music of the Baroque period.
- 3.2 The students will demonstrate their knowledge of the social conditions of the Baroque period by describing their influences on art and music.
- 3.3 Given aural and visual examples, the students will demonstrate their knowledge of the major composers of the Baroque period, including:
 - (1) J. S. Bach; and
 - (2) George F. Handel.
- 3.4 Given aural and visual examples, the students will demonstrate their knowledge of musical styles of the Baroque period, to include:
 - (1) fugue; and
 - (2) oratorio.

4.0 Classical Period

- 4.1 Given aural and visual examples, the students will demonstrate their knowledge of the characteristics of art and music of the Classical period.
- 4.2 The students will demonstrate their knowledge of social conditions of the Classical period by describing their influences on art and music.
- 4.3 Given aural and visual examples, the students will demonstrate their knowledge of major composers of the Classical period, including:
 - (1) Haydn;
 - (2) Mozart; and
 - (3) Beethoven.
- 4.4 Given aural and visual examples, the students will demonstrate their knowledge of musical styles of the Classical period, to include:
 - (1) symphony;
 - (2) sonata; and
 - (3) concerto.

5.0 Romantic Period

- 5.1 Given aural and visual examples, the students will demonstrate their knowledge of the characteristics of art and music of the Romantic period.
- 5.2 The students will demonstrate their knowledge of social conditions of the Romantic period by describing their influences on art and music.
- 5.3 Given aural and visual examples, the students will demonstrate their knowledge of major composers of the Romantic period, including:
 - (1) Brahms;
 - (2) Chopin;
 - (3) Wagner;

- (4) Tchaikovsky;
- (5) Schubert; and
- (6) Schumann.

5.4 Given aural and visual examples, the students will demonstrate their knowledge of music styles of the Romantic period, to include:

- (1) art song; and
- (2) piano music.

6.0 Impressionistic Period

- 6.1 Given aural and visual examples, the students will demonstrate their knowledge of the characteristics of art and music of the Impressionistic period.
- 6.2 The students will demonstrate their knowledge of social conditions of the Impressionistic period by describing their influences on art and music.
- 6.3 Given aural and visual examples, the students will demonstrate their knowledge of major composers of the Impressionistic period, including:
 - (1) Debussy; and
 - (2) Ravel.
- 6.4 Given aural and visual examples, the students will demonstrate their knowledge of musical styles of the Impressionistic period.

7.0 Twentieth Century

- 7.1 Given aural and visual examples, the students will demonstrate their knowledge of the characteristics of the art and music of the Twentieth century.
- 7.2 The students will demonstrate their knowledge of social conditions of the Twentieth century by describing their influences on art and music.

- 4.7 Given aural and visual examples, the student will trace the development of the music of the seventies and eighties by identifying:

- (1) the characteristics;
- (2) the influence of other musical styles;
- (3) the influence of social conditions; and
- (4) major contributors to the development of this type of music.

5.0 Careers in Music

- 5.1 Given aural and visual examples, the student will demonstrate knowledge of career opportunities in the following areas of performance:

- (1) vocal; and
- (2) instrumental.

- 5.2 Given aural and visual examples, the student will demonstrate knowledge of career opportunities in the following areas of education:

- (1) schools, K-12;
- (2) college/university;
- (3) private studio;
- (4) therapist;
- (5) librarian; and
- (6) musicologist.

- 5.3 Given aural and visual examples, the student will demonstrate knowledge of career opportunities in the following areas of church music:

- (1) vocal; and
- (2) instrumental.

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS
MUSIC APPRECIATION II

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
1.0	MUSIC FUNDAMENTALS		
1.1	The Elements of Music		
(1)	Rhythm	Bennett Reimer, et al, <u>Music Grade 7</u> (Morristown, New Jersey: Silver Burdett Co., 1976), pp. 49-59. Bennett Reimer, et al, <u>Music Grade 8</u> (Morristown, New Jersey: Silver Burdett Co., 1976), pp. 40-60.	Charles Leonhard, <u>Discovering Music Together</u> (Chicago, Illinois: Follett Publishing Co., 1967), pp. 28-37. *William Miller, <u>Music Appreciation</u> (Philadelphia, Pa.: Chilton Co., 1961), pp. 149-150. <u>What is Rhythm?</u> Educational Media Center (film).
(2)	Melody	Reimer, <u>Music Grade 7</u> , pp. 60-75. Reimer, <u>Music Grade 8</u> , pp. 61-70.	Leonhard, pp. 38-47. *Miller, p. 151. <u>What is a Melody?</u> , Parts 1 and 2 Educational Media Center (film). <u>Melody</u> Educational Media Center (film).

01 (II-W)

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
1.2	(3) Harmony	Reimer, <u>Music Grade 7</u> , pp. 76-87.	Leonhard, pp. 50-57.
		Reimer, <u>Music Grade 8</u> , pp. 71-77.	*Miller, pp. 151-152.
	(4) Timbre	Reimer, <u>Music Grade 7</u> , pp. 90-95.	*Miller, pp. 152-159.
		Reimer, <u>Music Grade 8</u> , pp. 110-114.	
	(5) Form	Reimer, <u>Music Grade 7</u> , pp. 96-109.	Leonhard, pp. 58-61.
		Reimer, <u>Music Grade 8</u> , pp. 86-106.	*Miller, pp. 167-197.
2.0	Expressive Qualities		
	(1) Dynamics	Beth Landis and Lara Hoggard, <u>Exploring Music the Junior Book</u> (New York, N. Y.: Holt, Rinehart and Winston, Inc., 1968), p. 39.	Leonhard, p. 219.
	(2) Tempo	Reimer, <u>Music Grade 8</u> , pp. 40-46.	
	EARLY/ RENAISSANCE PERIOD		

(MA-11) 11

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
2.1	Characteristics	Reimer, <u>Music Grade 8</u> , pp. 120-123.	*Charles Hoffer and Donald Anderson, <u>Performing Music with Understanding - Orange</u> (Belmont, California: Wadsworth Publishing Co. Inc., 1971), pp. 107-108, 116, 125. *Charles Hoffer and Donald Anderson, <u>Performing Music with Understanding - Green</u> (Belmont, California: Wadsworth Publishing Co. Inc., 1971), pp. 103-104. <u>Discovering Music of the Middle Ages</u>, Educational Media Center (film).
2.2	Social Conditions		*A Verne Wilson, <u>Design for Understanding Music</u> (Summey Birchard Co., 1966), pp. 257-263.
2.3	Major Composers		
(1)	Palestrina		*Hoffer and Anderson, <u>Performing Music Orange</u>, pp. 108-109. *Frederic Swift, <u>Our World of Music Book 2</u> (Long Island, N. Y.: Belwin Publishers Inc., 1975), pp. 11-12.
(2)	Monteverdi		*Swift, pp. 12-13.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
2.4	Musical Styles		
(1)	Gregorian Chant		*Hoffer and Anderson, <u>Performing Music Green</u> , pp. 104-106, 110-117. *Wilson, pp. 262-268.
(2)	Motet		*Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 109-116. *Hoffer and Anderson, <u>Performing Music Green</u> , pp. 108-109. *Wilson, pp. 278-288.
(3)	Madrigal		*Hoffer and Anderson, <u>Performing Music Green</u> , pp. 111-119. *Wilson, pp. 377-383.
(4)	Chorale		*Wilson, pp. 288-296. <u>Music in the Art of the Renaissance</u> Public Library (film).
3.0	BAROQUE PERIOD		
3.1	Characteristics	Reimer, <u>Music 7</u> , pp. 116-122.	*Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 53-56.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
3.1	Characteristics (Continued)		*Wilson, pp. 319-320.
3.2	Social Conditions		*Wilson, pp. 321-323.
3.3	Major Composers		
(1)	Bach		*Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 93-94. *Swift, pp. 19-21. *Joseph Machlis, <u>Music Adventures in Listening</u> (New York, N. Y.: Grossett and Dunlap, 1968), 211-220. Music Experience - <u>Bach is Beautiful</u> Educational Media Center (film). <u>Bach Transmogrified</u> - Public Library (film).
(2)	Handel		*Hoffer and Anderson, <u>Performing Music Green</u> , pp. 82-83. *Machlis, pp. 220-224. *Swift, pp. 22-23.

*Duval County Music Office

(MA-II) 14

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
3.4	Musical Styles		
(1)	Fugue		*Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 85-93. *Wilson, pp. 323-329.
(2)	Oratorio		*Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 65-81. *Wilson, pp. 299-315. <u>Musical Forms: The Canon Educational Media Center</u> (film).
4.0	CLASSICAL PERIOD		
4.1	Characteristics	Reimer, <u>Music Grade 8</u> , pp. 124-129.	*Machlis, pp. 175-178. *Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 127-129.
4.2	Social Conditions		*Wilson, pp. 319-323. *Hoffer and Anderson, <u>Performing Music Green</u> , pp. 121-122.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
4.3	Major Composers		
(1)	Haydn		*Machlis, pp. 179-189. *Hoffer and Anderson, <u>Performing Music Orange</u>, pp. 129-130. *Swift, pp. 31-32.
(2)	Mozart		*Machlis, pp. 190-198. *Hoffer and Anderson, <u>Performing Music Green</u>, pp. 123-124. *Swift, pp. 32-34. <u>The Rise and Fall of Wolfgang Amadeus Mozart</u>, Public Library (film).
(3)	Beethoven		Machlis, pp. 198-207. *Hoffer and Anderson, <u>Performing Music Orange</u>, pp. 156-157. *Swift, pp. 35-37. <u>Bernstein on Beethoven: A Tribute</u> Educational Media Center (film).

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
(3)	Beethoven (Continued)		<u>Bernstein on Beethoven: Fidelio</u> Educational Media Center (film). <u>Bernstein on Beethoven: Ode to Joy from the Ninth Symphony.</u> Educational Media Center (film). <u>Beethoven and His Music</u> Educational Media Center (film). <u>Beethoven, Ordeal and Triumph</u> Public Library (film). <u>Forever Beethoven Part 1</u> Public Library (film).
4.4	Musical Styles		
(1)	Symphony		*Machlis, pp. 145-154. *Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 130-139. *Wilson, pp. 348-358. <u>Symphony Orchestra</u> Educational Media Center (film).

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
(2)	Sonata		*Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 142-156.
			*Wilson, pp. 329-339.
(3)	Concerto		*Machlis, pp. 160-167.
			*Hoffer and Anderson, <u>Performing Music Green</u> , pp. 124-129.
			*Wilson, pp. 339-342.
			<u>What is a Concerto?</u> , Parts 1 and 2 Educational Media Center (film).
5.0	ROMANTIC PERIOD		
5.1	Characteristics	Reimer, <u>Music 7</u> , pp. 116-122.	*Machlis, pp. 167-170.
			*Hoffer and Anderson, <u>Performing Music Green</u> , pp. 147-149.
5.2	Social Conditions		*Wilson, pp. 365-367.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
5.3	Major Composers		
(1)	Brahms		*Machlis, pp. 156-157. *Hoffer and Anderson, <u>Performing Music Green</u>, pp. 154-155. *Swift, Book 3, pp. 27-28. <u>Brahms and His Music</u> Educational Media Center (film).
(2)	Chopin		*Machlis, pp. 63-65. *Swift, p. 29.
(3)	Wagner		*Machlis, pp. 94-97. *Swift, Book 3, pp. 12-15.
(4)	Tchaikovsky		*Machlis, pp. 122-126. *Swift, p. 54.
(5)	Schubert		*Machlis, pp. 56-63. *Swift, Book 3, p. 23.
(6)	Schumann		*Machlis, pp. 154-155.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
5.3	Major Composers (continued)		
(6)	Schumann		*Swift, Book 3, p. 24.
5.4	Musical Styles		
(1)	Art Song		*Machlis, p. 55. *Wilson, pp. 367-376.
(2)	Piano Music		*Machlis, pp. 63-68. *Swift, Book 2, pp. 61-65. <u>Who's Afraid of Opera</u> <u>Barber of Seville</u> Educational Media Center (film). <u>The Piano, Parts 1 and 2</u> Educational Media Center (film).
6.0	IMPRESSIONISTIC PERIOD		
6.1	Characteristics		*Machlis, p. 243. *Hoffer and Anderson, <u>Performing Music Green</u> , pp. 160-172.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
6.2	Social Conditions		*Miller, pp. 17-18.
6.3	Major Composers		
(1)	Debussy		*Machlis, pp. 244-247. *Hoffer and Anderson, <u>Performing Music Green</u> , pp. 160-161. *Swift, Book 3, p. 46. <u>Images From Debussy</u> Public Library (film).
(2)	Ravel		*Machlis, pp. 247-249. *Swift, Book 3, p. 47.
6.4	Musical Style		*Wilson, pp. 393, 400.
7.0	TWENTIETH CENTURY		
7.1	Characteristics	Reimer, <u>Music 8</u> , pp. 136-154.	*Hoffer and Anderson, <u>Performing Music Orange</u> , pp. 179-188. *Machlis, pp. 237-294.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
7.2	Social Conditions		*Miller, pp. 16-25.
7.3	Major Composers		
(1)	Copland		*Machlis, pp. 307-310. *Swift, Book 4, p. 35. <u>Appalachian Spring</u> Public Library (film).
(2)	Bartok		*Machlis, pp. 277-281. *Hoffer and Anderson, <u>Performing Music Green</u> , pp. 175-185. *Swift, Book 4, p. 28.
(3)	Schoenberg		*Machlis, pp. 329-330. *Swift, pp. 25-26.
(4)	Stravinsky		*Machlis, pp. 272-277. *Swift, pp. 29-31.

*Duval County Music Office

KEY TO RECOMMENDED INSTRUCTIONAL MATERIALS

Performance Objective		Resources	
Number	Topic	County Adopted	Supplementary
7.4	Musical Style		*Wilson, pp. 415-426.
8.0	ELECTRONIC MUSIC		
8.1	Characteristics	Bennett Reimer, et al, <u>New Music: Electronic</u> (Morristown, New Jersey: Silver Burdett Co., 1976), pp. 1-32.	*Mary Marsh, et al, <u>Electronic Music</u> (New York, N. Y.: Macmillan Publishing Co. Inc., 1975), pp. 1-31. <u>Discovering Electronic Music</u> Educational Media Center (film). <u>New Sounds in Music</u> Educational Media Center (film).
8.2	Major Contributors		Nick Rossi, <u>Pathways to Music</u> (Keyboard Jr. Publications Inc., 1971) (Filmstrip).

*Duval County Music Office